



TRENT VALLEY WOODTURNERS



WOODWORD



Demonstrations	Competitions
Chris Fisher	Anything Goes
Emma Cook	Turned & Carved Bowl
Richard Findlay	

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A MESSAGE FROM THE EDITOR

Sadly the supply of articles for inclusion in Woodward seems to have dried up, so all you've got this month are the reports from the demonstrations. Please help me out for the next issue in September !



News from the committee is that about half of us are falling apart with hospital sessions scheduled, hopefully the rest of you are faring better ! Hugh Philip has made an excellent start on bringing the 'shop'/cupboard into order, Keith Hicklin is doing great things as our new Secretary and Ben Wild has got to the bottom of the website problem that was preventing some of us from accessing the members-only areas.

There is a plan, not yet finalised, to switch the mid week daytime hands on session away from the last Thursday of each month to a Tuesday and increase the frequency to every Tuesday increasing the availability of the club's premises and equipment for the members, and reducing the Thursday daytime/evening clash which has seen a number of sessions unable to be held because of insufficient numbers.

Enjoy your turning and please do get in touch.

Bill

TVWT WEBSITE

The Club's Website address is

<http://www.trentvalleywoodturners.co.uk>

Members should visit the Website on a regular basis for any special or breaking news items.



TRENT VALLEY WOODTURNERS 2022 Clubhouse Diary



	JANUARY	FEBRUARY	MARCH	APRIL
Mon				
Tue		1 Hands On Day	1 Hands On Day	
Wed		2	2	
Thur		3 Hands On Evening	3 Hands On Evening	
Fri		4	4	1
Sat	1	5	5	2
Sun	2	6	6	3
Mon	3	7	7	4
Tue	4 Hands On Day	8	8	5
Wed	5	9 Monthly Meeting	9 Monthly Meeting	6
Thur	6 Hands On Evening	10 Hands On Evening	10 Hands On Evening	7 Hands On Evening
Fri	7	11	11	8
Sat	8	12 Hands On Day	12 Hands On Day	9
Sun	9	13	13	10
Mon	10	14	14	11
Tue	11	15	15	12 Hands On Day
Wed	12 Monthly Meeting	16 Open House	16 Open House	13 Monthly Meeting
Thur	13	17 Hands On Evening	17 Hands On Evening	14 Hands On Evening
Fri	14	18	18	15
Sat	15 Hands On Day	19	19	16 Hands On Day
Sun	16	20	20	17
Mon	17	21	21	18
Tue	18	22	22	19
Wed	19 Open House	23	23	20 Open House
Thur	20 Hands On Evening	24 Hands On Day/Eve	24 Hands On Evening	21 Hands On Evening
Fri	21	25	25	22
Sat	22	26	26	23
Sun	23	27	27	24
Mon	24	28	28	25
Tue	25		29	26
Wed	26		30	27
Thur	27 Hands On Day/Eve		31 Hands On Day/Eve	28 Hands On Day/Eve
Fri	28			29
Sat	29			30
Sun	30			
Mon	31			



TRENT VALLEY WOODTURNERS 2022 Clubhouse Diary



	MAY	JUNE	JULY	AUGUST
Mon	2			1
Tue	3			2
Wed	4	1		3
Thur	5 Hands On Evening	2 Hands On Evening		4 Hands On Evening
Fri	6	3	1	5
Sat	7	4	2	6
Sun	8	5	3	7
Mon	9	6	4	8
Tue	10 Hands On Day	7 Hands On Day	5	9 Hands On Day
Wed	11 Monthly Meeting	8 Monthly Meeting	6	10 Monthly Meeting
Thur	12 Hands On Evening	9 Hands On Evening	7 Hands On Evening	11 Hands On Evening
Fri	13	10	8	12
Sat	14 Hands On Day	11 Hands On Day	9	13 Hands On Day
Sun	15	12	10	14
Mon	16	13	11	15
Tue	17	14	12 Hands On Day	16
Wed	18 Open House	15 Open House	13 Monthly Meeting	17 Open House
Thur	19 Hands On Evening	16 Hands On Evening	14 Hands On Evening	18 Hands On Evening
Fri	20	17	15	19
Sat	21	18	16 Hands On Day	20
Sun	22	19	17	21
Mon	23	20	18	22
Tue	24	21	19	23
Wed	25	22	20 Open House	24
Thur	26 Hands On Day/Eve	23 Hands On Evening	21 Hands On Evening	25 Hands On Day/Eve
Fri	27	24	22	26
Sat	28	25	23	27
Sun	29	26	24	28
Mon	30	27	25	29
Tue	31	28	26	30
Wed		29	27	31
Thur		30 Hands On Day/Eve	28 Hands On Day/Eve	
Fri			29	
Sat			30	
Sun			31	
Mon				



TRENT VALLEY WOODTURNERS 2022 Clubhouse Diary



	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
Mon				
Tue			1 Hands On Day	
Wed			2	
Thur	1 Hands On Evening		3 Hands On Evening	1 Hands On Evening
Fri	2		4	2
Sat	3	1	5	3
Sun	4	2	6	4
Mon	5	3	7	5
Tue	6	4	8	6 Hands On Day
Wed	7	5	9 Monthly Meeting	7
Thur	8 Hands On Evening	6 Hands On Evening	10 Hands On Evening	8 Christmas Social
Fri	9	7	11	9
Sat	10	8	12 Hands On Day	10
Sun	11	9	13	11
Mon	12	10	14	12
Tue	13 Hands On Day	11 Hands On Day	15	13
Wed	14 Monthly Meeting	12 Monthly Meeting	16 Open House	14
Thur	15 Hands On Evening	13 Hands On Evening	17 Hands On Evening	15 Hands On Evening
Fri	16	14	18	16
Sat	17 Hands On Day	15 Hands On Day	19	17 Hands On Day
Sun	18	16	20	18
Mon	19	17	21	19
Tue	20	18	22	20
Wed	21 Open House	19 Open House	23	21
Thur	22 Hands On Evening	20 Hands On Evening	24 Hands On Day/Eve	22
Fri	23	21	25	23
Sat	24	22	26	24
Sun	25	23	27	25
Mon	26	24	28	26
Tue	27	25	29	27
Wed	28	26	30	28
Thur	29 Hands On Day/Eve	27 Hands On Day/Eve		29
Fri	30	28		30
Sat		29		31
Sun		30		
Mon		31		

Club Nights 2022 - Provisional

DATE	DEMONSTRATOR
January 12th	Wolfgang Schulze-Zachau
February 9th	Paul Bellamy
March 9th	AGM
April 13th	Chris Fisher
May 11th	Emma Cook
June 8th	Richard Findlay
July 13th	Chris Parker
August 10th	Robin Barlow
September 14th	Ray Sylvester
October 8th	Phil Irons - All Day
October 12th	Terry Smart - Chestnut
November 9th	Rick Dobney
December 14th	Christmas Social

FORTHCOMING LOCAL EVENTS

- Doncaster Woodturning Club All Day Event - 23rd July featuring Rick Dobney & Emma Cook
- Sutton Bonington Show - 4th September
- Elvaston Castle - 17th & 18th September

DEMONSTRATIONS FURTHER AFIELD

Woodturning Weekender - 30-31 July - Swindon

See
woodturningweekender.co.uk
or call 01473 890118 for more details



CHESTNUT
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WOODTURNING WEEKENDER

**30-31 July
2022**

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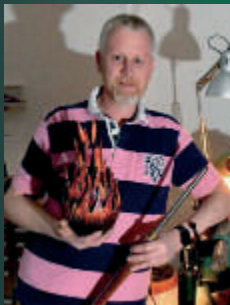
**Tickets
available
from £25**

Feedback from the 2021 Weekender

- *I bet you're fed up of these messages but I would just like to Thank You for organizing a great show* – Colin R
- *Thanks for a fabulous weekend. It exceeded our expectations by a country mile* – Shirley and Paul H
- *Great service, great Weekender, great company* – John M
- *I'd just like to thank you and all the team for another great weekend, just what the doctor ordered* – Gary L



HEADLINE DEMONSTRATORS



Darren Breeze



Richard Findley



Nathanael Griffiths



Joey Richardson

Sign up for our mailing list by scanning the QR code below, or by visiting woodturningweekender.co.uk



Chris Fisher Demonstration Evening 13-April-2022

The club demonstration, on Wednesday 13th of April gave us the opportunity to be amazed by Chris Fisher. Chris is the UK's only completely blind professional woodturner and the first blind turner to be accepted on to the Register of Professional Turners.



Throughout the demonstration, Chris shared snippets about his background, his sight loss and how he became a wood turner. This was very inspirational to show what can be achieved through hard work and determination, despite a disability.

Chris lost his sight in 2008 at the age of 39 due to Toxoplasmosis. As part of his rehabilitation, he decided to teach himself woodturning in order to make a Halloween vampire stake. Chris achieved this monumental task through listening to over 600 hours of YouTube video tutorials.

Chris exhibits and sells his work via his website and through [Taurean Arts](#), an art gallery in Ashbourne. For a much fuller background to Chris' life history, I recommend looking at his [website](#)

Chris, his wife Nicola, and guide dog Bamber arrived well ahead of time in order to get set up for the demo. Chris explained that this helps him get orientated so that he has an idea of where everything is to help with the smooth running of the demonstration.



The demonstration itself was the turning and decoration of a Japanese tea ceremony bowl, known as a chawan bowl. The characteristic of these bowls is that they represent rough simplicity and fit nicely in the hand.

The sycamore blank used was approximately 15cm diameter by 7cm in depth and mounted on a faceplate.

In order to true-up the blank, Chris used a 3/8th inch spindle gouge and worked towards the shape he wanted by using a mental picture, feel and vibration. He would stop the lathe regularly to feel the shape but would then need to 'reset'. A reset would involve making sure the tool rest was in the correct location to the wood and the tool was orientated as expected through touch. The mantra for this was 'Stop, Feel and Reset'.

Once the blank was trued up, Chris presented his own invention; [The woodturning speed sizer](#), sold by Axminster tools. This was used in order to scribe the limits of the chucking point appropriate to the chuck jaws for remounting the bowl.

The chucking mortice was cut using a combination of a parting tool and a Crown Cryo carbide cutter. The lathe was stopped several times to ensure that the bottom was flat, with no dimple in the middle.

Once the mortice was created, a foot was established. Chris then used this as the basis to form his desired shape - this comes from having felt ceramic examples over the years. He used pull cuts to get the rough shape and then a combination of push and shear cuts for refining. The final cut was using a round nose scraper (without a negative rake) to remove any tool marks, of which there were very few. This process took some time, in order for it to be safe, all the while listening to the wood in case of any hidden flaws or faults.



Chris Fisher Demonstration Evening 13-April-2022

The shaped blank was now sanded (from 120 to 400 grit) using a wax compound to minimise the dust. The sanding compound consisted of 90% beeswax, and 10% mineral oil and the addition of a few drops of lavender oil. The compound was applied by hand between each grit, using reducing amounts as the grit count increased. Chris talked about the importance of keeping the wood cool through the sanding process. As the wood gets hotter, it becomes harder and therefore the sanding is less effective.

The final step to the turning process was to use a texturing tool inside the mortice. This was then de-nibbed using a nyweb abrasive pad.

The second part of the demonstration was to colour and decorate the chawan with a cherry blossom pattern. This was a new technique that had never been demonstrated before, and only perfected 3 days prior to the demonstration.

In order to colour the bowl blank, Chris covered the lathe bed for protection, before using a dual action airbrush with black spirit stain. He would use touch to position the airbrush for the start of the stroke and sound to indicate it's travel across the wood, which changes as the airbrush comes off the wood.

A hair dryer was used to ensure the stain had cured before moving on to the next step of painting the cherry blossom petals.



The petals were painted using Jo Sonja acrylic paints. This is a thick paint that allows Chris to feel the texture of the paint through the brush, to align with his mental picture.

The blossom outline would start with a propeller shape and then the addition of 3 further petals. The outline was done in gold or white paint and then filled in with the alternative colour.

After each flower was painted, the lathe spindle would be turned so that an empty spot could be found through touch before a new flower was started.

Once the bowl was covered, small dots of gold and white were added in the empty spaces as a finishing touch.

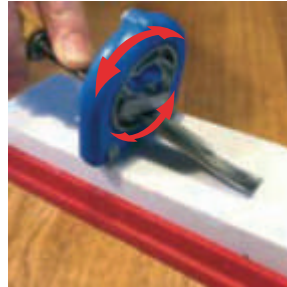


Chris described the finished bowl as "Wabi Sabi". This is a traditional Japanese world view of aesthetics, centred on the acceptance of transience and imperfection.



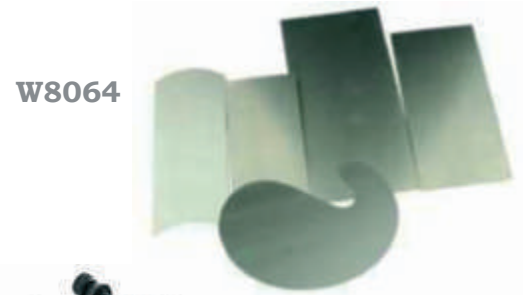
Author: Ben Wild

Sharpening jigs



Gouge sharpening Jig / Honing Guide for arc shaped blades. W8065

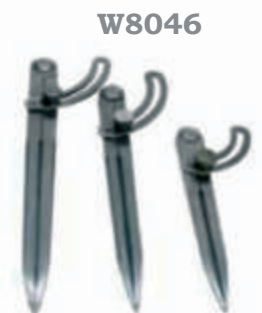
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Owen Jones, The Shed, Oaks Industrial Estate,
Loughborough, LE11 5XN. Tel: 07738 820948

TRENT VALLEY TRADING

Lots of woodturning accessories are available to purchase at discounted prices from the shop. The list and price of equipment is available on request. Typical items include, clock inserts, polishes, super glue, wood etc

Also available is a range of clothing adorned with the TVWT club logo.

In addition to the above there is a library of books and DVDs which are available for hire at £1 per week. All proceeds going to the Club Funds.

PHOTOGRAPHS

High definition photographs in this publication or on Club website are available for digital download free of charge.

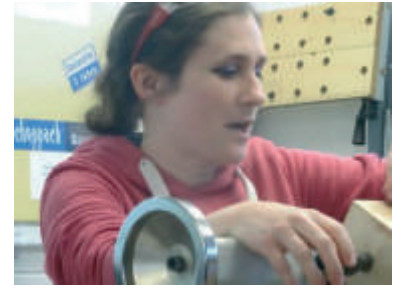
Photographs are sent via email in JPEG format which can be processed at most high street shops with printing facilities i.e. Asda, Boots etc.

Anyone wanting photograph files should email bill.percival@hotmail.co.uk

Emma Cook Demonstration Evening 11-May-2022

We were delighted to be able to welcome Emma back to the club in person for the first time in 3 years for her mixture of skill, good Yorkshire humour and excellent explanations.

Her initial demonstration this evening was a simple turned, carved and decorated bowl from a 4"*4"*3" sycamore blank. This was mounted between steb centres and roughed to round with a bowl gouge angled at 45 degrees with the flute pointing to 2 o'clock for a quick efficient cut. She then changed to a slow push cut now with the flute pointing to 10 o'clock to get a much cleaner cut which is excellent at clearing any tear-out from the initial roughing out.



A spigot was turned on the top end to allow the foot to be turned; Emma recommends adding a foot to any bowl less than 7" diameter as it makes the bowl appear to float and look less clunky. She used a draw cut from the centre outwards with the tool presented at 45 degrees to the surface of the wood, followed by a push cut again to get the superior finish to the final shape.

A couple of shallow v-cuts were added to mark the edges of the area to be textured before a light sanding to remove any remaining tear-out. To finish the smooth part of the outside of the bowl Emma used Chestnut "Cut & Polish" (ideally applied after a coat of sanding sealer) and then micro crystalline wax to give a tough finish.



The bowl was then turned, mounted on the foot and hollowed, still using the same bowl gouge, now with the flute pointing to 3 o'clock with the bevel rubbing; this requires the tool presentation angle to the wood to get wider after each successive cut. The inside of the bowl was then finished in the same way as the outside had been done.

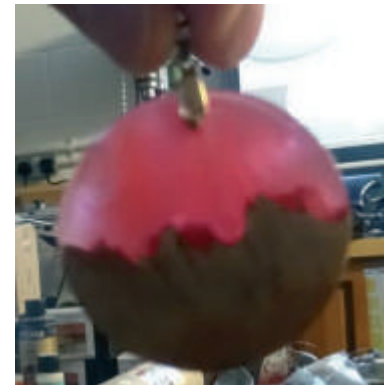
The texturing of the band between the v-cuts near the top of the bowl was done by hand using a No. 3 fish-tail carving chisel repeatedly taking small scallops out cutting across the grain until the whole area had been covered. The textured area was then carefully hand painted with black gesso taking care not to stray into the v-cut channels. This gave the texturing a matt finish in contrast to the shiny smooth part of the bowl.



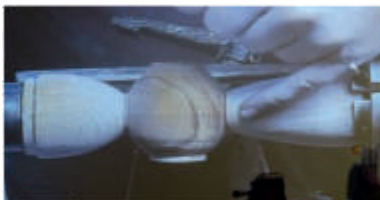
The raised ridges between the carved scallops were then highlighted using a dry brushing technique. Iridescent paint was applied to a piece of kitchen roll and a brush worked through it until the brush felt dry before going over the carved surface very lightly. This results in a tiny amount of the colour being applied just to the high spots on the carving. The final transformative touch was made by gluing lengths of 2mm thonging leather into the two v-cuts either side of the carved area.



Emma's second demonstration was the fashioning of a pendant/necklace from a resin block measuring 2"×2"×0.5". Once again this was mounted between steb centres and turned round. The round blank was then stuck with double sided tape to a pre-turned flat wooden chucking block, domed and sanded down to 400 grit. A second pre-turned wooden chucking block, this time with a dished surface was mounted and the domed side of the blank was stuck to this with double sided tape again. This allowed it to be domed, thinned and sanded before being removed and polished on a buffing tree. The pendant was to be fitted with a pinch bale to attach it to its chain/cord, so the position of the pinch bale was marked on the pendant and a tiny (c.1.5 mm) hole was hand-drilled for the pinch bale prong.



With just a few minutes left, Emma gave us a third demonstration, this time turning a sphere from a block of Olive wood measuring 2"×2"×2.5". This was roughed to round and pencil lines added at the centre and extents of the ball. Emma then turned the cylinder down to an ellipsoid (lemon) shape before removing it from the steb centres. It was then rotated through 90 degrees and mounted on a pair of pre-made cup chucks. Emma's cup chucks have a silicon ring glued into the wooden cup chuck to give a much improved hold. To create the sphere Emma turned away the ghost image caused by the piece not yet being spherical then repeatedly re-positioned the piece randomly between the cup chucks and turned away the new ghost image until it had gone away no matter how the piece was rotated – result a perfect sphere ! This was very confusing for me as I was watching the screen rather than the lathe and couldn't understand why it continued to look like a lemon until I realised that the screen was giving a distorted image !!!



ANYTHING GOES Competition – May 2022



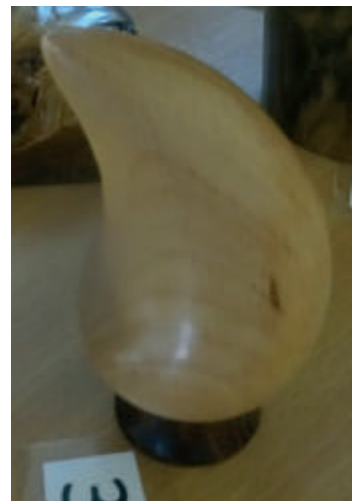
Graham Jerram



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 01302 744344
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★ Trustpilot
 ★★★★★

Plus Saturday Surgery sessions - We don't have structured demonstrations as such but professional woodturner and tutor, Mick Hanbury, is here on the first Saturday of every month to answer questions and provide guidance to anyone who would like it. It's free to attend and no need to book. We also have in-store special offers on those days for specific product ranges, something different every month!

Turned and Carved Bowl Competition – June 2022



Ben Wild



Stan Ethell



Bill Percival



Tony Stubbins



Bench Top Planer Thicknesser

Features Include:

- Aluminium Tables To Minimise Weight
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PT200

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PT250

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Richard Findley Demonstration 8-June-2022



Richard's last visit to our club was in 2019, so he started by reminding us that he is a production turner based in Leicester. Having originally trained as a joiner he tried making furniture, then carving and finally turning...

His project for us is a lidded bowl with a finial. It looks like a box, but as it is turned from a bowl blank and not an end-grain box blank then it is technically a bowl ! In order to get a nice contrast between the base, finial and lid, the first two parts would be turned from sapele and the lid from sycamore.



The bowl blank was mounted on an 8mm screw chuck (because it is quick & easy !), turned to round with a bowl gouge using a nice & slow push cut. A tenon was added, initially using a pull cut to remove most of the waste then crisped up with a skew laid flat on the tool rest. The outside shape was turned with a push cut (note that on a bowl the cut should move from smallest to largest diameter – Richard confused all of us by explaining that it isn't always clear which is the smallest !!!). With a push cut if the bevel is being rubbed correctly you will get a light shine on the wood, but the cut must be **smooooooth** to avoid an uneven finish; a draw cut is easier, but the finish isn't as good. A small cove was cut on the edge of the base, cutting outwards towards the rim (cutting from smallest to largest diameter).



Richard discussed the difficulty often found with end-grain roughness and concluded that usually it is down to tools not being sharp enough. However, applying some finish to the product (eg. sanding sealer, but anything will do) will stiffen the fibres and subsequent cuts should achieve a better result.

The bowl was then remounted on the tenon for hollowing. An 8mm rim was marked with a skew to give an edge for the bowl gouge to work from/to. The width allows a 4mm rim and a 4mm step for the lid. Richard prefers to hollow from the rim towards the centre holding the flute at 2 o'clock until he runs out of space, the flute is then flipped to 10 o'clock and the waste is removed by a pull cut from the centre towards the rim. This sequence is repeated until the hollowing is complete – it isn't important on this project to follow the outside shape as a nicely rounded inside is the aim. To get the best results, ensure that your stance is comfortable for the end of the cut rather than the start, and achieve better bevel control by slightly dropping the handle of the bowl gouge in the middle of the cut, really slowing down near the centre of the bowl. A steeper grind on a bowl gouge (60 degrees rather than 45) will work better on the centre of the bowl. Sand, making sure you brush out the dust between each grit as the dust will contain some larger grit particles. Once sanded then cut the step for the lid with a negative rake scraper; sanding first ensures a nice crisp step.

The lid blank was then mounted, again on a screw chuck, and a shallow tenon turned to the diameter of the inside of the base so that it could be used as a jam chuck for the removal of the tenon on the base of the bowl, using sheet(s) of paper to tighten the fit if necessary and supporting the bowl with the tail stock. All cuts on the base tenon



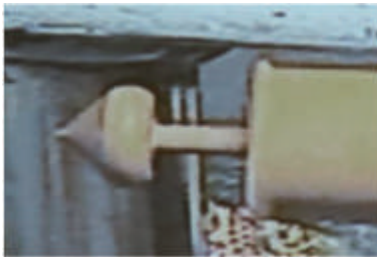


are made towards the chuck until the final finishing push cut. The spigot turned for use as a jam chuck is of course exactly the size required for the lid, so any excess from the blank was turned away down to the same diameter and the top surface of the lid turned to produce a simple dome with a small flat and a very small countersink around the original 8mm screw chuck hole.

The lid was then reversed onto the screw chuck using a spacer to effectively reduce the length of the screw, and a pad of paper to protect the domed surface. This surface (the underside of the lid) was then thinned to the required thickness and lightly dished. The final operation on the lid was to slightly reduce the diameter to give a loose fit into the base; this was achieved with a shearing cut with the bowl gouge.



The finial was turned in two parts, the main top finial and a smaller hidden drop finial to fit inside the lid. The drop finial was turned first as a simple tear-drop shape with a spigot, the diameter being that of the drill to be used to fit it into the bottom of the main finial, perhaps 3mm. Once the drop finial had been parted off the hole was drilled to accept the spigot on the drop finial, then an 8mm spigot was turned around this hole ready for insertion into the hole in the lid left from the screw chuck. The shape of the finial was turned, sanded and parted off.



Final assembly was achieved by inserting the finial spigot into the hole in the top of the lid and then the drop finial spigot being inserted into the bottom of the top finial on the underside of the lid.



Your Committee 2022/2023



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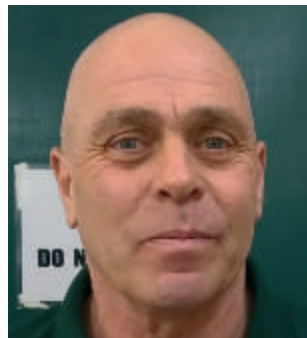
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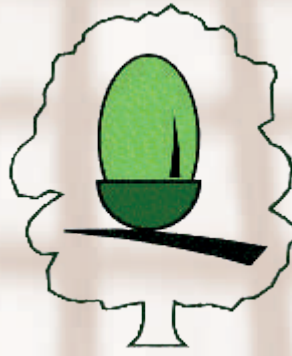
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